

*The poster leaves no doubt that Edison invented the phonograph*

## ANNIVERSARY STAMP (or The Anonymous Inventor)

By now, every phonograph collector must be aware of the new 13¢ stamp issued in honor of the 100th anniversary of the invention of the phonograph. We mailed the last issue of APM using this stamp and thought we would furnish some details on it, and make some  
(Cont'd on page 3)

**THE ANTIQUE PHONOGRAPH MONTHLY** is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time. Please send all correspondence, subscription orders, and advertising to:

**Allen Koenigsberg  
650 Ocean Avenue  
Brooklyn, N.Y. 11226  
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The 1977 APM Subscription Rate is \$7.50 a year. Any subscriber may have a free sample copy of APM sent to a friend if a first-class stamp is enclosed.



APM recently located some original Victor tools from their original owner, 78-year old Harry Salmansohn, who turned out to live just three buildings down the street. Mr. Salmansohn had his own repair business from 1916 to 1923 when Radio nudged him into the hardware business.

#### DEAR APM:

**Question:** I read in *From Tinfoil to Stereo* that Edison made an outside-horn Diamond Disc phonograph, with a feed screw. Did this ever reach the market?

**J.O., Covina, Cal.**

**Answer:** To the best of our knowledge, this machine never reached the market and none are known to exist.

**Question:** I have some "Little Wonder" records, with patent dates running from Dec. 10, 1901 to Nov. 30, 1909. When were they made and by whom? **F.J., Lansdale, Pa.**

**Answer:** As you point out, these are the same dates that appear on the Harper-Columbia *Singing Books*. Both were made by Columbia. The "Little Wonders" appeared in late 1914, and not before.

**Question:** I have found a Triumph and a key-wind Gem that both have rectangular plates on them saying "Made for H.E. Fredrickson, Omaha, Nebr." What is the story on this?

**D.D., Council Bluffs, Iowa**

**Answer:** We checked Wendell Moore's excellent reprint of *The Edison Phonograph Monthly* and found listed under *Jobbers* in the April, 1903 issue "H.E. Fredrickson, 1502-1510 Capitol Avenue, Omaha, Nebraska." Unless there is something special about the mechanics or appearance of the machines, the plate was probably an attempt to give an illusion of "customizing." One could probably write an article on the variety of interesting "plates" which were tacked on to the old phonographs!

(Cont'd from front page)

observations on it.

The design of this commemorative stamp was first unveiled on February 19, 1977, during the 19th annual Grammy Awards ceremony. I suppose we might have "headed it off at the pass" had we moved more quickly, but the design had already been decided upon. The official date for the stamp's issue was March 23, chosen to coincide with an award dinner held in Washington, D.C. by the Recording Industries Association of America.

The designer of the stamp was Walter Einstel of Westport, Connecticut, who had previously designed the 1973 *Progress in Electronics* stamps with his wife. The horizontal stamp, printed by the offset-intaglio process, measures a standard 1.44" x 0.84". It is sold 50 stamps to the pane, although actually 200 stamps are printed on a sheet and it is thus possible to find four matching "plate-block" numbers, one from each corner. The offset colors are brown and yellow and the intaglio colors are yellow, brown and black. The modeler was Ronald C. Sharpe and the engravers were Thomas R. Hipschen and Kenneth C. Wiram. First Day Cover orders were accepted by the Postal Service until April 7.

The cover of APM this month shows the attractive poster, 2 feet by three, that was designed to be hung in each branch to publicize the stamp and was itself officially withdrawn on April 20. They are quite difficult to obtain, but perhaps a friendly local postmaster may be of help. They are printed in full color.

But as elated as most collectors are that the phonograph has received some long overdue recognition, there are some disappointing aspects to the stamp. The tinfoil machine pictured was not even made until March 1878, and the cabinet design beneath it with the "banner decal" was not used for another 20 years. But more importantly, where is Edison's name, or the word "phonograph" or the date of "1877."

APM was puzzled by these omissions and contacted the designer of the stamp. Mr. Einstel informed us that most stamp ideas originate with a Citizen's Advisory Committee, which we learned entertains some 4000 ideas a year for commemorative stamps. He received a packet of design material through the Committee, once the Phonograph Centennial Stamp had been

approved. He acknowledged that he himself knew nothing about the historic aspects, and only sought to create a suggestive design. APM inquired as to the omission of Edison's name, and Mr. Einstel replied that he did recall that a decision was made "for some reason" to leave it out. He himself was only responsible for the actual design and color combinations.

It is true that even Lindbergh's name was left off the "Spirit of St. Louis" stamp, but that occurred because of a policy not to cite the names of those dead less than ten years. That may explain why Lindy's name was omitted, but after all, Edison died in 1931 and certainly would not have been affected. Lee Munsick, of the Yesteryear Museum in Morristown, N.J. said that he had heard that the originators of the stamp felt that there was some controversy as to the actual inventor of the phonograph, and thus no name was mentioned! What Charles Cros failed to achieve in his own lifetime has been granted him indirectly by the U.S. Postal Service. Those who have studied the problem, however, are unanimous that Edison invented, constructed, and demonstrated the first device which recorded and reproduced the human voice directly.

The RIAA was influential enough to have the stamp issued in Washington, D.C. during their banquet, an event of somewhat dubious historical significance. It would have been more appropriate to issue it at Edison-Menlo Park, New Jersey, or even the recreated Menlo Park in Dearborn, Michigan, since the phonograph was invented there. Nothing phonographic happened in March of 1877, so it would have been more appropriate to issue it in late November or early December when the first tinfoil model was actually constructed. But since the Edison Company is no longer in the music business, they were relatively easy to bypass.

Well, let us enjoy the stamp for what it is -- a reminder to the world at large of our hobby and the responsibility all collectors share in preserving the artifacts of a remarkable century. Italy and France will also issue stamps later this year, and another U.S. stamp honoring the birth of "Talkies" in 1927 will also surface. And there is always the tantalizing possibility that the U.S. Postal Service will get it right in time for the 200th anniversary! □

## ABOUT DATES ON LABELS – AND BILLY MURRAY

Tim Brooks

Following the appearance in the Oct., 1976 APM of a short column on records which have dates printed on the label, I received some interesting additional information from Martin Bryan. Martin is a leading researcher of early records and publisher of *The Amberola Graphic*. He pointed out that Gennett records for a time also printed a dating code on its 3000 and 5000 series discs, during the mid and late 1920's. The code appears in the form of a month and year -- for example, "1-26" means January, 1926 -- and is the month in which the record was released.

Although Gennett began issuing records as early as 1916 (first under the Starr label, by 1917 as Gennett), the dates do not begin to appear until 1924. They do not appear on every issue even after that, though they are on most. The known range is 5-24 (No. 5447) to 1-29 (No. 6670), and they probably continued until the label's demise shortly thereafter (1929). Gennetts from this period are extremely scarce, as compared with the label's earlier issues (I have exactly one). But if you find one, look for the little number-code and you'll have the date.

Anybody know of any other dates on labels?

Another bit of follow-up information goes back to the March 1976 APM, wherein I reviewed Brian Rust's *American Dance Band Discography*. Among other things, I mentioned that it revealed that Billy Murray once had a dance band named after him. Jim Walsh, the country's leading expert on Billy Murray, remonstrates:

"Billy Murray's Melody Men, which made some records in 1920 and thereabouts, had nothing to do with Billy Murray, the recording comedian. THE Billy told me that he used to see signs advertising this group when he was driving from Freeport, Long Island to New York. The signs advertised it as playing in a Long Island night club, and Billy said he used to consider going in and making himself known to the band leader whose name was the same as his, but he had such

an aversion to night clubs that he never did. At any rate, he had no connection with the band and it was not named for him unless, of course, the other Billy Murray "borrowed" his name, thinking many people would come to hear a band supposedly operated by the comedian. Billy never sang with it and I don't recall any vocal refrains in the Billy Murray's Melody Men records.

"In 1929 Edison issued some Diamond Discs by "Billy Murray and His Merry Melody Men," but the accompanying orchestra was the California Ramblers."

Billy did sing on the latter recordings, which were among the last Diamond Discs recorded, in March and June, 1929. They are scarcer than the proverbial hen's teeth, but with the California Ramblers as back-up orchestra they must have been good.

Incidentally, Jim mentioned in the same note that he was "meditating" a book-length biography of Billy Murray to appear in *Hobbies* magazine. Three cheers for that! Many collectors have asked for information on this most famous early recording star, but practically nothing exists except a few short pieces by Walsh himself, written in 1942, and now both outdated and inaccessible. No one is better equipped to do justice to "The Denver Nightingale" than Jim. □

## SVRPS CONVENTION TO MEET

Although the phonograph hobby has mysteriously resisted annual conventions common to many other hobbies, regional "meets" seem to be picking up. *The Southwest Vintage Radio and Phonograph Society* will sponsor a convention on August 4-5-6, 1977 at the Royal Coach Inn in Dallas, Texas. Programs involving both radios and phonographs will be presented, booths will be available on a first come basis, an auction will held, and doorprizes awarded. Last year's meeting was a great success. Reservations may be made by calling 214-262-7855 after 6 pm or by writing SVRPS, P. O. Box 19406, Dallas, Texas 75219. Let us hope that their example will inspire others to organize and do the necessary "legwork" for a full-fledged phonograph convention! □

## "AMERICAN RECORDS"

Ray Gardner of Mt. Holly, N.J. writes in to ask about a "7-inch disc record, one-sided, made by the American Record Company. The paper label is white with an Indian in full color smoking a peace pipe in front of a front-mounted disc machine. The slogan reads *Music Hath Charms*, and the printing is all in blue and gives Hawthorne, Sheble, & Prescott as the sales managers, and Springfield, Mass., USA as the address. The record itself is also a dark blue and the song title, *Troubadour march*, Orchestra, No. 48, seems to have been stamped on separately. Can you give me some insight on this company, and did they make phonographs?"

We referred Ray's question to George Blacker of Cheshire, Conn. and he has kindly replied: "Hawthorne and Sheble were vendors, distributors, and apparently manufacturers of repair parts and accessories (horns, record cabinets, peg boxes for cylinders, etc.) for phonographs. They sold a front-mount disc machine called "The Discophone", allegedly under license from the American Graphophone Co. (Columbia); this was introduced in February 1900. (They later manufactured a rear-mount disc machine in several models, called the *Star*). One unusual accessory they sold was an "outboard" mandrel that could be fitted to most models of Edison or Columbia cylinder phonographs which permitted the additional playing of the 5-inch diameter Concert cylinders. They had originally played a role in the development of the machine itself but were squeezed out by Edison and Columbia. A special reproducer arm was sold with this that allowed the use of the existing reproducer. Although the Hawthorne and Sheble offices were in Philadelphia, the record manufacturing plant was located in Springfield, Mass., as the label states. "Prescott" was of course F. M. Prescott, who later became manager of the European branch of Zonophone, and ultimately established the Odeon Company.

The "American" records were produced in three sizes: the 7-inch, 10-inch, and 10½-inch (or 27 centimeter) diameters. In my experience, the 10½" records have been the most common, relatively speaking. I own about 5 or 6 of these, just one 10" and no 7" ones. In fact, I've only seen about two or three of the 7-inch at all! The larger

records seem to share a catalog number series in the 30,000's, all numbers prefixed by a zero. Most are single-faced, but I have a couple of double-faced issues, each side of which has its own six-digit catalog (master???) number. Labels that omit the blue bands around the outer perimeter appear to be a later design, and some of the bear a fine-print legend: "Sold under restrictions, Copyrighted Jan. 5, 1904." Both of the records thus marked are double faced, implying that American issued them fairly near that time. One other datum that came to my attention is that the American catalog number series seems to interlock with a similar series of Odeon records; I found this in a listing of Vess Ossman's ragtime banjo records in Brian Rust's "Jazz Records," when the number of one of my Ossman records (not ragtime, worse luck!) proved to be adjacent to a ragtime side on Odeon. I regret I cannot accurately estimate the period of time during which American records were made, but at a guess, late 1901 to about 1907 is the best I can offer. [Editor's Note: The Copyright date of Jan. 5, 1904 turns out to have been a Patent date, No. 749,092, issued to A.N. Petit, who assigned one-half interest to F. M. Prescott. The patent was the first to introduce two-sided records and the number was also used on Odeon records!]

*I can say in summary that you've got yourself a relative rarity there. Even if you don't find it musically interesting, it should be worth hanging up on the wall!* □

## TO PAINT OR NOT TO PAINT (That Fireside Horn)

Collectors must have noticed that two-piece Fireside horns usually have peeling or flaking paint. (The one-piece models, a darker red, have Fireside decals, but were intended for use with the Edison Maroon Gem Phonograph). APM feels that "original is best" and does not recommend re-painting unless it really needs it. Two paints have been suggested by helpful readers. They are Testor's *Ricky Red Spray* and the other is *Cal-custom One-shot Mini-flake Burgundy*. They are usually available in bike or hobby shops. We would appreciate hearing from collectors about their results.

THE  
COMPLETE PHONOGRAPIER,  
AND REPORTER'S GUIDE:  
AN INDUCTIVE EXPOSITION OF  
PHONOGRAPY,

WITH ITS APPLICATION TO ALL BRANCHES OF REPORTING, AND  
AFFORDING THE FULLEST INSTRUCTION TO THOSE WHO  
HAVE NOT THE ASSISTANCE OF AN ORAL TEACHER;  
ALSO INTENDED AS A SCHOOL BOOK.

REVISED EDITION.

BY JAMES E. MUNSON,  
OFFICIAL STENOGRAPHER, N. Y. SUPERIOR COURT; LAW AND GENERAL VERBATIM REPORTER SINCE 1857; AUTHOR OF THE "DICTIONARY OF PRACTICAL PHONOGRAPY," ETC., AND EDITOR OF "MUNSON'S PHONOGRAPHIC NEWS."



NEW YORK:  
HARPER & BROTHERS, PUBLISHERS,  
FRANKLIN SQUARE.

1877.

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Over 100 years ago, even to the actual year of Edison's invention, the word "phonograph" meant to thousands of people a particular system of shorthand writing. The word had first been used in 1835 by Hincks to describe a sign in Egyptian hieroglyphics which represented a sound. Then Isaac and Benn Pitman used the word in 1845 to describe the Pitman symbols. E. L. Scott was the first to use the similar word "phonautograph" in reference to a sound recording device in 1857. Then the piano recording device invented by F. B. Fenby was called an electro-mechanical *phonograph*, despite the Jan. 1977 issue of *High Fidelity* which doubted the story. It was, however, Edison's use of the word which established forever its final and universal current meaning. □

## BOOK REVIEW

*A Voice in Time: The Gramophone of Fred Gaisberg*, by Jerrold N. Moore, 248 pp.

Tim Brooks

Fred Gaisberg is one of the most interesting figures in the history of recording. Nevertheless, he is often overlooked by modern day collectors, presumably because he didn't invent anything mechanical, his voice never appeared on record, and there was no such thing as a Gaisberg-o-phone.

Yet many of the important voices which did get on record got there because of him. He was a rare, if not unique, breed, a phonograph impresario. He was present virtually at the genesis of the commercial recording industry, became -- by trial and error -- one of the first recording "experts," and later travelled the globe recording the greatest voices of the century, in a career spanning fifty years.

Fred Gaisberg even looks interesting, peeking out from the old snapshots the author has assembled for us. A small, dapper, lively-looking man with a waxed moustache and twinkling eyes, he looks like he belongs in a silent movie -- either as the dastardly villain, or as a hilarious dandy in a Keystone Comedy. He did indeed have a marvelous sense of humor, but "light entertainment" was not his fare. It was in the world of operatic and classical recording that he was without peer.

Gaisberg was only 16 and still in school when he got a summer job playing piano accompaniments for the Columbia Phonograph Co. in his hometown of Washington, D.C. in 1889. (Talk about being in the right place at the right time!) Everything was experimental in those far-off days, and Fred, a clever lad with a mechanical as well as musical bent, soon became one of the company's studio stand-bys. Upon his graduation from high school in 1891, he was sent to the Columbia factory in Bridgeport, Connecticut, for instruction in the mechanics of recording by Thomas Hood Macdonald, the company's chief inventor and engineer. Later, Fred assisted Charles Tainter in his futile efforts to salvage the original Bell-Tainter Graphophone, with its long, narrow cardboard-lined cylinders, for a display at the Chicago World's Fair in 1893.

In 1894, Fred struck out in a new direction, leaving Columbia and hiring on

with a German immigrant named Emile Berliner, who hoped to market a flat disc record on a large scale. It was an auspicious move, for Gaisberg thus began a career in the gramophone industry which would last him the rest of his life -- and which would have been impossible had he remained in the cylinder field.

There are some colorful anecdotes here about Berliner and life in his laboratories in the 1890's, and of his attempts to market his gramophone. Though unquestionably first hand (Gaisberg certainly was there), I suspect that some of these stories are somewhat romanticized, filtered as they were through the haze of memory. (Gaisberg did not begin his extensive diary keeping until years later).

In 1898, Fred was despatched to London to help establish the gramophone recording studios and there he remained for the rest of his long professional career. He was deeply involved in the building of a classical repertoire on records, and became intimately acquainted with the royalty of the opera and concert hall. Some, such as Chaliapin and Tetrazzini, became close friends for life. He travelled all over Europe and Asia with a trainload of bulky, primitive recording equipment, tracking down and recording promising young artists (including the young Enrico Caruso in Italy in 1902). Fred was an excellent diarist, with a flair for colorful descriptions, and the stories of these travels, under the most trying and sometimes dangerous conditions, are often in his own words.

Gaisberg became something of a legend in the business in his own day, even though he steadfastly refused promotion to higher administrative positions within the Gramophone Co. hierarchy. He was happiest with the artists, in the recording studio, and his experiences with many of them are described here. He made the transition from acoustic to electrical recording (though by that time he was more impresario than "recording expert"), and continued active in the Gramophone Co. until 1939, when he retired at one of the most star-studded retirement banquets in record history.

He continued to consult for the company

after that, and in the early 40's wrote his autobiography, the long out-of-print and much sought after *Music Goes Round* (published in England as *Music on Record*). This was written in England during the war years, when it was impossible to get at the Gramophone Co. files or to talk with many of the people who had played important roles in his life, and so it was based largely on Fred's own memory. Fred Gaisberg died in 1951, honored in the industry but practically unknown outside it.

A life as colorful and varied as this is a biographer's delight and Jerrold Northrop Moore has produced an appreciative and workmanlike account of Gaisberg's career. *A Voice in Time* adds much to Gaisberg's own autobiography, although it necessarily draws on some of the same sources. New sources and research have been added, as well as a valuable sense of perspective which Gaisberg, gentleman that he was, could not bring to bear in writing about himself and his close friends. To his credit, the author has carefully noted the source of each of his quotations in the text, and resolved discrepancies between them where necessary.

At times, the book reads like an adventure story, especially in the World War I years when Fred criss-crossed Europe with his recording gear, despite the dangers and political tensions. There are also his sojourns to turn-of-the-century Italy, seeking the best of the new, operatic talent, and his expeditions to St. Petersburg and Moscow in the waning days of Czarist Russia. At other times, it is poignant: the sudden and tragic death of his brother Will (also a recording expert) in an influenza epidemic in 1918, shortly after Will had returned from the front, where he was sent to record the live sounds of battle.

This is not a reference book, and should not be approached as a history of the phonograph or a source of specific historic dates and places, especially as regards the very early days. The early period is the most disappointing for me, as Gaisberg was obviously in a position to observe firsthand the very beginnings of the industry. But, as noted above, he did not think it important to put down exactly what happened until long after the fact, by which time many of the specifics were obviously clouded in his mind. Nor has the author done sufficient independent research concerning the state of the industry in the 1890's to avoid some rather inaccurate statements and misplaced

emphasis. For example, the original Bell-Tainter treadle-powered or hand-cranked graphophone did not fail primarily because of stenographer sabotage (pp. 5-6), it simply didn't work well. Columbia was not saved from liquidation "almost without their knowledge" by coin-in-slot exhibitors (p. 6) -- the company assiduously developed this market themselves, and in fact controlled all coin-in-slot machines in their Washington territory at the start. Neither was the wisdom of making musical records on a large scale "finally" seen in 1893 (p. 9). There is firm evidence that Columbia was heavily involved in recording from its first year, 1889. The sound of Berliner's early disc was not "incomparably better" than that of contemporary cylinders (p. 12). Have you ever compared them? The disc's main advantage, to the buyer at least, was simply that it was louder.

The book does not contain much information of substance on popular artists, who were not Gaisberg's main interest (after the first few years), or on companies competitive with his own.

But for the reader willing to go beyond precise facts and figures to the lore, and the people, of the recording industry, this book will make fascinating reading. It is certainly recommended, and may be purchased at your local bookstore, or from the publisher, Hamish Hamilton Ltd., 90 Great Russell Street, London, England, for approximately \$10 US. It is also available in the USA as *A Matter of Record* from Taplinger Press.

## NEW PUBLICATIONS

A number of new publications are now available through APM. *Billboard Magazine*, the record industry "Bible" has issued a special Centennial issue, dated May 21, 1977. It is quite fascinating, and has many pictures covering 100 years of phonograph and record history. An extremely limited number of copies are available from APM for \$3.95 ea. ppd. Also, we now have in stock Roland Gelatt's new edition of *The Fabulous Phonograph*, with new illustrations. Soft-bound copies are \$5.95 ppd. and hard-bound, \$10.95 ppd. A full color history of the jukebox is available as *Jukebox Saturday Night* by John Krivine. Hard-cover copies are available for only \$9.95 ppd. We expect to have additional items of interest soon. If there are any items you would like us to carry, please let us know!

## NOTICE

An exhibit of rare phonographs will be held in the month of July at the Old Palace in Quebec, drawn from the collection of Jean Paul Agnard. He will be on hand to demonstrate the machines and answer questions.

APM would like to thank Charlie Hummel for restoring the Gabel's Automatic Entertainer in its display collection. This machine, among others, will be on display for visiting subscribers during the Centennial Year. Just phone ahead to let us know when you will be visiting.

The Edison National Historic Site in West Orange, N.J. will hold a special ceremony honoring the 100th anniversary of the phonograph on August 12, 1977. Please contact the Site for further details.

## PHONOGRAPHS FOR SALE

Three Edison cylinder shavers, only \$40. each. Two Ediphone dictating machines, \$45. each. All five, \$180. Write Joe Schiwy, Box 164, Castleton, Vt. 05735.

Have quantity of Victor, Columbia, Cheney, Sonora, Edison and others in both table and upright model Victrolas. All are in excellent working order. Also have restored early 1930's radios in both cathedral and console models, some battery radios. Send SASE for free list. Will do restoration work for any one desiring same. Philip Guinan, RFD 1, Page Road, Hudson, N.H. 03051. Or (603) 883-8586. (1-77)

100 PHONOGRAPHS - All makes, but have mostly Edison; 80 outside horn models; sold as lot only, \$20,000. Joe Weber, 604 Centre St., Ashland, Pa. 17921. Or (717) 875-4787. (1-77)

## PHONOGRAPHS FOR SALE

FOR SALE -- This Edison Amberola #30 cylinder phonograph. Good condition, with sixty Blue Amberol records. \$420. for everything. SASE for list. J. A. Murray, 1485 Ebbetts Drive, Reno, Nev. 89503. (3-77)



Spun aluminum horn, dia. 15", length 17" for Columbia or Pathe; so light it rides on reproducer with no other support. Original. "From Tinfoil to Stereo", never opened, original 1st Ed. Edison recorder, diamond disc reproducer, automatic recorder (National Phonograph Co.), and original model C, H, K, and the marvellous O... all in mint condition. Automatic reproducers missing styli. Arm and reproducer to play Victor type records on Diamond Disc player. Different Edison medals. Rare needle tins, records, etc. Please inquire. Gem Phono, second model in mint condition. Victor advertising clock, desk top size, animated, mint condition. Kindly provide SASE. S. Leonard, P.O. Box 127, Albertson, L.I., N.Y. 11507. (516) 621-2581. (1-77)

Phonographs, music boxes, juke boxes, nickelodeons, etc. For Sale in our new large, illustrated 8-page catalog, now out! Send only \$2.00 ppd for your copy. Antique Phonograph Co., Gen'l., 117 Center Street, Statesville, N.C. 28677. (1-77)

## PHONOGRAPHS FOR SALE

Big Phonograph and Clock Auction! Dan L. Jones will auction his huge collection of more than 125 rare phonographs, 60 rare clocks, music boxes, 50 horns, and other Museum and Collectors Items. An outstanding collection in beautiful condition. 10 am, July 9th, Convention Hall, Sedalia, Mo. Watch for ad in Antique Trader and Collector's News. (2-77)

All brass Edison horns, from 30" to 48", \$75. 1 Standard panelled black horn, \$75. 1 No. 10 Cygnet, \$175. 1 O Reproducer, \$150. 1 K Reproducer, \$125. 1 Columbia Q Graphophone, \$225. Edison Home Phono, 2-4, Diamond B, \$295. Suitcase Home Phono, \$350. Suitcase Standard, \$350. Columbia Regent Table phono, \$395. Columbia AZ Graphophone, \$325. Banner-type Triumph, 2-4, with H reproducer, very clean, with repro horn, \$425. Tanzbar accordian, \$150. Charlie Hummel, 61 Laurel Drive, Wayne, N.J. 07470. Or (201) 696-3130. (1-77)

75 cylinder phonographs, all different, some rare, very good condition (39 Edison, 21 Columbia, 14 misc., 1 multiphone), \$25,000. CIDCO P. O. Box 1111, Clemson, S.C. 29631. (1-77)

Edison Home Phonograph, mint. Regina automatic changer music box, 20 1/4", mahogany, coin-operated. Capital cuff music box. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965. (1-77)

Rare Tempophon clock-phonograph. Alarm goes off and plays record the size of Little Wonders. Clock and phono are both spring-wound. Best offer or trade. Photos, \$1.00. J. Crawford, 513 W. Rusk, Marshall, Tex 75670. (1-77)

## PHONOGRAPHS FOR SALE

Early Type AU Graphophone front-mount, with 7" turntable, beautiful cond., only \$275 plus \$5 shipping via UPS. Steve Freeman, 1079 Alhambra, Baldwin, N.Y. 11510.

## PHONOGRAPHS WANTED

Berliner phono, complete or not or any parts. Interesting trades available. Thanks. Steve Markowitz, 1925 Greenleaf St., Allentown, Pa. 18104. (4-77)

In any condition: Victor phonograph with outside horn. F. J. May, 12 W. Palmer Ave., Nanuet, N.Y. 10954. Or (914) 623-4296.

Columbia 5" Type GG Graphophone, or Amet phono with single spring. Will give original Fireside horn, mint, as "finder's fee" for successful lead. Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, N.Y. 11226.

Original Edison tinfoil phonographs, any make or model. Top prices paid. Eastern Musical Antiques, P.O. Box 297, W. Orange, N.J. 07052. (8-77)

Outside horn Victors, rear-mount or front-mount. Describe and price. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (2-77)

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## HELP: I NEED PARTS!

Need motor for Model A Standard disc machine; also flywheel mechanism for Charles Paillard music box. Will buy or trade for. David Gulliksen, 1520 Park Ave., Bridgeport, Conn. 06604.

Have: 30" brass bell Edison horn and 30" Talkophone horn. Want: horn, tonearm, and reproducer for front mount Zonophone Concert Grand. D. Lehman, 12322 - 28th NE, Seattle, Wash. 98125. Or (206) 364-7944. (1-77)

Victor rear-mount elbow, small. Horn and elbow for Victor O. Amberola 30 parts. Columbia AZ spring contact reproducer. Eric Stott, 32 Prospect St., Norwich, N.Y. 13815.

Need horn, horn support bracket, tone-arm and reproducer carriage for Columbia BQ cylinder Graphophone. J. K. Bauriedel, 8300 Sawyer Brown Road, F 303, Nashville Tenn. 37221. (1-77)

Need end-box handles and lid handle for mahogany Opera. Buy or trade. Bill Moore, 575 E. San Pedro #21, Morgan Hill, Calif. 95037. (1-77)

Need Edison Class M top chassis only. Prefer to buy if possible. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666.

Need original 19" two piece horn for Gem or Fireside, and shift knob for Gem or Edison Standard, model D. Raymond P. Gardner, 2715 Creek Rd., Rt. 16, Mt. Holly, N.J. 08060. (1-77)

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## RECORDS WANTED

Want Paul Whiteman's 78's on Columbia (have Whiteman caricature on colored label). Send titles and price. Also 1925-1931 electric dance bands. Ron Hutchinson, 915 Village Dr., Avenel, N.J. 07001. (1-77)

Need Blue Amberol records by Billy Jones and Ernest Hare. Also need 2-minute cylinders by Russell Hunting. Please quote condition, price, and number. Carlton Diefenthaler, Box 167, Stockbridge, Mich. 49285. (1-77)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send you lists. State condition and price. Frederick P. Williams, 8313 Shawnee St., Philadelphia, Pa. 19118. (6-77)

Wanted: Historical cylinders by Roosevelt, Bryan, Edison, Humphrey, etc. Also Casey Jones, Wreck of the Old 97, Red Wing. I also need empty boxes and lids. Bill Moore, 575 E. San Pedro #21, Morgan Hill, Calif. 95037. (3-77)

Opera cylinders and Edison discs wanted. Send lists in exchange. Have many to trade also. Need cylinder phonograph to play Blue Amberols. N. Faber, 5237 Fishburg, Dayton, Oh. 45424

Want military band 78's and cylinders, particularly interested in ragtime. Also 4-min. cylinder machine at a reasonable price. B. Nalepka, P. O. Box 67, Clifton, N.J. 07011.

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Recordings of John Boles (*Rio Rita* and *The Desert Song*), and Lawrence Tibbett (*Cuban Love Song* and *The Rogue Song*). Orig. or re-issues. Rene Bataille, 28 Tuinbouwlaan, 1710 Dilbeek, Belgium.

Want good playing records only. Any cylinder by W. H. Taft. Blue Amberol "The Farmer and the Businessman" by Roosevelt. Edison 12" Gold Label Long-play: 30003, 30005, 30006. Columbia 6" long cylinders. Aretino phonograph. Grille for Edison William and Mary console complete frame measures 18 1/8" by 14 5/8", insert 16 7/8" by 13 1/8". RECORDS TO TRADE: Edison 12" long play 30003 (some hung grooves). Edison 10" long play 10002, 10004, 10005, 10006. Blue Amberol "Social and Industrial Justice" by Roosevelt, mint. Busy Bee cylinders in orig. boxes and lids. Needle cut Edison 78's, mint. 7" Berliners, some signed and dated. Leo Hirtz, Box 6, Bernard, Iowa 52032. Or (319) 879-3107.(3-77)

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*Proceedings of the 1890 Phonograph Companies*, with introductions by Read and Welch and Ray Wile, 261 pages of fascinating information, reviewed in Jan. 1975 issue of APM. While limited supplies last, order for only \$6.95 ppd. from APM.

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Victor Orthophonic literature and manuals, ads, etc. for research. Thanks. Jim Buchanan, 1046 Wagner, Philadelphia, Pa. 19141.

Old phonograph and record catalogs bought, sold and traded. Please write to Tim Brooks, 1940M 80th St., Jackson Heights, N.Y. 11370

Want to buy pre-World War I ethnic and popular record catalogs, or copies of them. Louis W. Pyritz, 524 Sixth St., Menasha, Wis. 54952.

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Pink Lambert cylinder for best offer of stereoscopic view cards. John Steffen, 573 King St. E., Oshawa, Ontario Canada L1H 1G3. (1-77)

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Will trade Victor School House phono towards Victor VI or Edison Concert. Have 3 piece set of Edison Dictaphone. Also have 225 Edison cylinder records, mostly Blue Amberols in boxes (no lists). Buy them all for only \$425. plus shipping. Amberola BVI (mint), 2 Bing Crosby Jr. juke boxes, plays one 78 record, 1946, child's toy. 50 Diamond Disc records, \$1. ea. Dennis Devine, 722 E. Pierce St., Council Bluffs, Iowa 51501. Or (712) 323-5233

Victor School House oak horn, mint, with elbow, and Edison No. 10 cygnet horn for anything in front mount Zonophone. Also interested in 15½" Regina. Ed Pelo, 7502 Ridge Blvd., Brooklyn, N.Y. 11209.

Automatic reproducer, cygnet horn, Victor front-mount horn with elbow, small from mount Columbia horn with elbow, Victor O elbow, small Victor School elbow, H reproducer, President record. I want horn for front mount Zonophone, approx. 16" long with built-in elbow, also a Columbia BS works. Frank Stephens, 925 N. Modoc, Medford, Ore. 97501. (1-77)

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| April | <i>New advertising placards</i>         |
| May   | <i>Disc versus cylinder controversy</i> |
| June  | <i>Future of the Phonograph</i>         |
| July  | <i>Phonograph installment plan</i>      |
| Aug.  | <i>Cut-away drawing of C Reproducer</i> |
| Sept. | <i>New style repeating attachment</i>   |
| Oct.  | <i>Uncle Josh writes a book!</i>        |
| Nov.  | <i>New style horn crane</i>             |
| Dec.  | <i>The phonograph and the Mojave</i>    |
| Jan.  | <i>A slap at disc machines</i>          |
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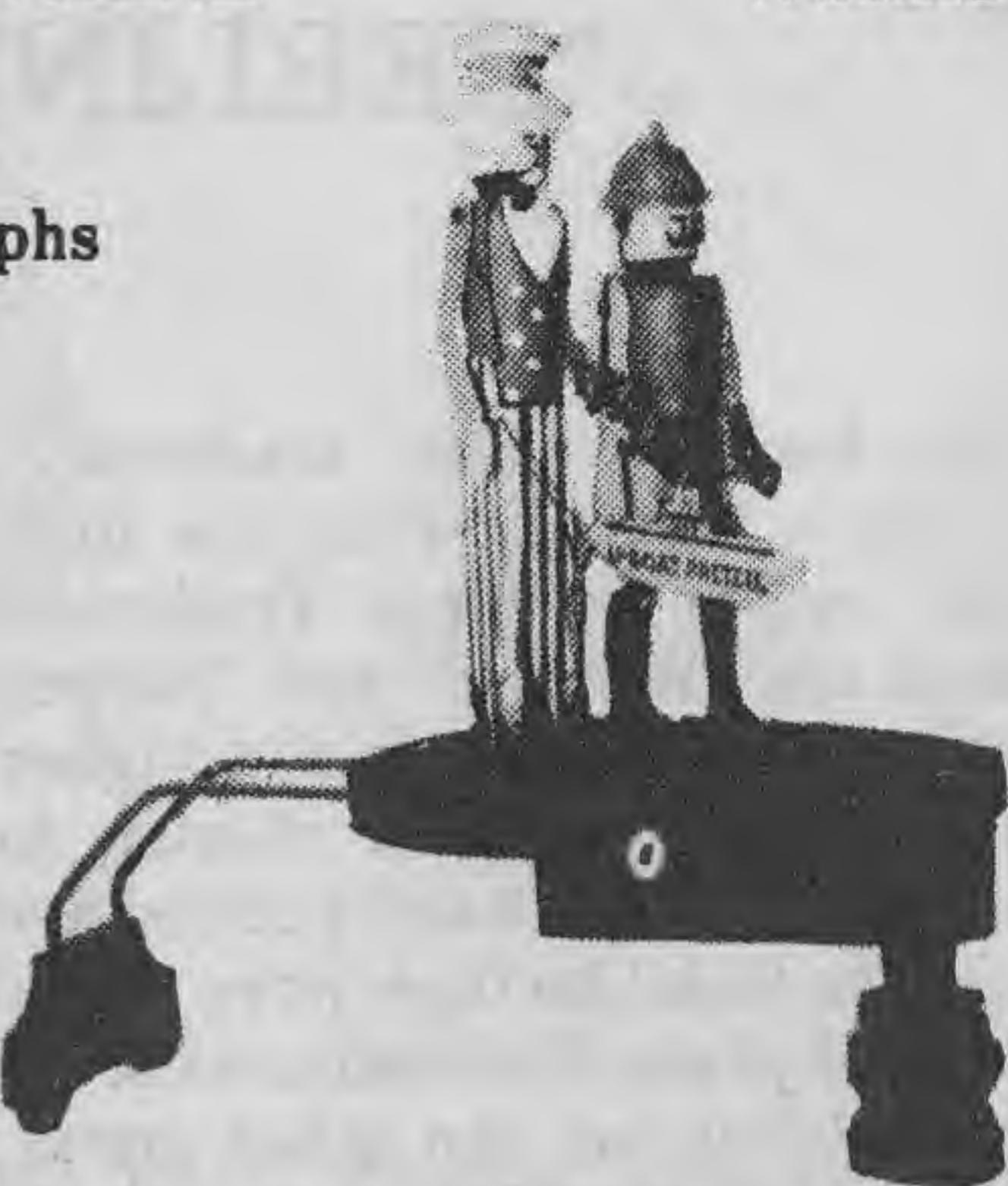


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